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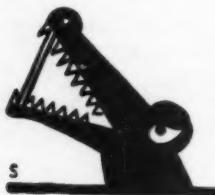
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Me and My Shadows

by Pauline Benton
(Red Gate Players)

... As we put our heads together at the threshold of this New Year and dream of the future, we cannot help peering back into the shadows of the past. It is not nostalgia, but just re-living the FUN we have had. All puppeteers have fun and memories, and who is there among us who could not write a book about ...

... PROGRAM CHAIRMEN we have known—and "Madame Chairman" (bless her Heart!). There was the time ... when, making room for ourselves on the stage, we had pushed a certain table against the wall. When it came time for the President to introduce the program chairman who was to introduce us, a mighty wave engulfed us back-stage, endangering seriously the lives of both shadows and animators. It was the program chairman, the stage chairman, the art chairman, the floor chairman, all grandly dressed ladies with veils a-flutter and voices atwitter in search of a lost gavel, which reposed in the drawer of the table we had so innocently pushed aside. It was serious and no wonder—the president's prepared speech was on "The Symbolism of the Gavel!"

... Or AUDITORIUMS in which we have played! There was the time ... in the summer of 1951, when we played at the University of Minnesota in the Northrup Auditorium, home of the Minneapolis Symphony, for the Twin City Puppetry Institute. It is considered too large for stage shows and the man in the control booth in the topmost balcony watches the stage with binoculars! The Tattermans played on one of Summer Session's "convocation" programs the opening night of the Institute and we played

on a "concert" program the closing night. The difference between a convocation and a concert is that a convocation is introduced by an M.C. and a concert has printed programs. The University authorities later told us that the attendance for our performance broke all records for a Summer Session attraction. We—Arvo Wirta, the Shadows, and I—think that is something for puppeteers to boast about—not just in a shadowy way, but because its puppets!

The smallest and probably most unique auditorium was in San Francisco. Having always dreamed of playing in the exotic atmosphere of Chinatown, the opportunity came at the end of our first West Coast tour when a delightful studio in "Old Chinatown Lane" was put at our disposal. The studio belonged to the well-known Chinatown personality, Ching Wah Lee, movie actor, art connoisseur, gourmet, and head of the Chinatown guides for the Gray Line Tours. He had made a charming studio from an old alley warehouse, using a moon gate for an entrance and doors shaped like vases and jars. Dim lights, mellowed by Chinese paper lanterns, hinted at secret oriental mysteries. A large-eared bronze Buddha sat placidly meditating in a niche. "All Buddhas have large ears," Ching Wah told his tourists every night,—just like Clark Gable."

Our stage was set in a corner. Elegant Chinese chairs and orange crates furnished seats for the audiences. In the early part of the evening, the Gray Line tourists would appear. Ching Wah gave them his speech about Buddha and Clark Gable and we gave about five minutes of shad-

ews. As the tourists disappeared in the dark alley, our audience for the regular evening performance began stepping through the moon gate. For the first few nights, many of the improvised seats were empty. Then it caught on, with people waiting in long queues along the Lane. Many had to be turned away despite the ingenuity of Ching Wah's young friends who improvised more seats in more corners. We could feel strange feet touching ours beneath the masking curtains. We felt like Toscanini turning away crowds at Carnegie Hall!

... Or BACK-STAGE AUDIENCES and their wonderful questions—

"Why aren't you Chinese?"

"How did you get your name?"

"Why do the colors show?"

"Why don't you paint the wires white so the shadows won't show?"

"How much do the shadow figures cost?"

This last one, so blatantly materialistic and down-right rudely inquisitive bothered us until we hit on an idea! Whenever any of us was asked that question (we were a troupe of three then), we would pass the inquisi-

itor along to one of the others—we had prearranged the order. Comparing notes afterward, we found that the matter was never pursued beyond two of us!

... Or CHILDREN'S AUDIENCES and their spontaneous remarks. How the Shadows do love them! One of our favorite stories was told us about her child by a young mother. Arvo's pompously hammy Emperor in "The Moon Lantern" had been ranting threateningly at Bamboo, the young hero, when the child said, "Isn't the Emperor a bad man! I'm glad our President isn't like that. Truman wouldn't act that way, would he Mummy?"

... Or OUR PUPPETEER FRIENDS and some of the wonderful evenings we have spent relaxing in easy chairs after the show and swapping yarns with the local puppeteers. There was the time . . . when,—but we could go on and on and on . . .

... So—Me and my Shadows, and Arvo too, the other non-shadowy "Red Gate," wish you all a Happy New Year and may all your dreams come true in 1953!

On Practicing Hand Puppets

by Lewis Parsons

Probably no one of us would question the value or even the enjoyment that comes from practicing puppets, but actually how many of us do practice regularly and systematically? Hand puppet technic is deceptive in that it appears easy and limited at first sight. One vainly hopes to express everything by means of a few exaggerated shakes and nods. Only practice will reveal the endless possibilities. How ready and willing the puppets are to help! They can be depended upon to make these discover-

ies for us if they are but given the chance, but are powerless to begin until we take the initiative by putting them on our hands. Once we have begun the rest is comparatively easy. Choose some general principle as a point of departure. For example, one should begin with the idea of utilizing different directions of movement. This suggests having the backdrop in two or more overlapped sections so that the arm may rise vertically allowing the puppet to ascend. Climbing animals such as mice, squirrels, or mon-

keys can now scurry up and down at will. Less agile characters including people will need the help of a rope, a ladder, tree, side of a house, flag pole or other such agent. Other ways of overcoming gravity are jumping, rising by means of balloons or magic chairs, being blown up by dynamite, or receiving a swift kick. These are all suggestions evolved from vertical movement which, when tried, will lead to many more.

The essence of action is movement, but movement should have variety and should be able to sustain interest and create tension. Take another example: A cat is chasing a mouse. If both move in the same way monotony soon results and interest lags. But if the mouse pops out unexpectedly at different places and the cat begins to get puzzled, interest is at once aroused. The audience joins in the fun helping the cat. The mouse makes sudden little jerky movements, any moment he may vanish. Now the cat tries a ruse beckoning the mouse to come over to him. The mouse has to be coaxed, but at last the cat and the mouse even rub noses. The audience is breathless even though the puppets barely move, and when the cat does spring and the movement becomes swift again, the effect is all the more vital. To finish off the episode one must work out a definite climax of action taking into account the fact that the sympathies of the audience are by this time with the smaller and weaker animal. The cat might set a trap and end up caught in it himself, or the mouse might suddenly develop supernatural powers as in the movie cartoons. The climax is doubly effective when it is preceded by an anti-climax in which the mouse is temporarily overcome and seems past hope. This is an example of planned movement. It should appear to the audience, however, to be spontaneous, and purely accidental.

Surely all of us have experienced

the thrill of suddenly inventing some effective bit of business during a performance before we are actually aware of what is happening. These happy inspirations are a regular part of the process of gradually polishing a new show into a presentable form. Improvisation may seem accidental, but in reality it is based upon the versatility of one's technical equipment. Three ways of enlarging technical resources occur to me at the moment. First, one can list the immobile attitudes of the puppet together with the emotions they depict; second, one can list all possible movements with the actions they depict; third, one can evolve a series of gymnastic exercises to strengthen the muscles of the fingers, wrist, and arm, and to make the awkward positions of hands, elbows and arms seem more natural. In the first category we are capitalizing on the hypnotic effect of a puppet pausing for a moment in immobility. Puppets seem to observe, reflect, hesitate in indecision. Observe at just what tilt each puppet seems best to fix the audience with his direct gaze. Profile attitudes are also expressive, for instance, a head tilted slightly upwards looking off stage gives it an air of delighted expectancy which prepares the audience for an entry. The movements in the second category can include ways of walking, dancing, all gestures of the arms and the head accompanying questions and answers, or commands. In dancing two puppets notice the possibilities of opposing movement when one puppet follows the metrical beat of the music and the other moves to avoid the beats in a kind of syncopated obbligato movement not following the music and yet conditioned by it. As for the gymnastic exercises in the third category, each performer must evolve his own according to the style of stage he uses and the manner in which the puppets are manipulated. In operating with large sized puppets at face level behind a scrim, it seems

to me permissible to use a ledge as an elbow rest, which helps to keep the puppets at the same height and reduces fatigue. Perhaps the easiest fault to slip into carelessly is to allow the forearm to slant. The puppets should stand and walk erect with the elbows under. If the puppet is to bow the movement comes better from the wrist than from the elbow. One can abstract all the possibilities of moving and holding puppets on his two hands into a series of positions which can be practiced with open palms sitting or standing at a table of elbow height. Each hand must be capable of turning the palm to a position in each of the four main directions, and the two hands must cooperate in any combinations of these four directions. Next begin the progressive movements such as a double entry from the left in which the right hand would be twisted around in a parallel position with the palm of the left hand. As the hands advance the left shoulder must be raised and the head bent down to the right in order to keep the elbows moving in a horizontal plane. These gymnastics remind one of the scales and finger exercises inevitable in mastering an instrument of music. But after all, what is a puppet but an instrument not of audible, but of visual music? To create pleasing, or even bearable music on a violin one must master a complicated technic. By this comparison it becomes evident that we can not expect to make pleasing visual music without practicing our puppets.

I have recently been trying out a method of manipulating puppets sitting with my back to the audience and facing the puppets as they act. Naturally one must lift the puppets high, as there is no way to use a scrim. A microphone is needed to make the voices to appear to come towards the audience. The advantages are that one can watch the puppets just as the audience sees them, and that the en-

trances and exits at the 45 degree angle are made naturally and easily. I dream of a stage in which all modes of manipulation can be used interchangeably such as working at high level with puppets thrust straight above as in the European manner, or with puppets at face level behind a scrim, or lifted from a sitting position from below sitting with back towards the audience. I want this stage to begin as an open proscenium with puppets bursting out and scampering over it from the most unexpected places which will transform by means of curtains to reveal a closed proscenium with scenery, interior lighting effects, and all kinds of surprises. But I have a hunch that the success of the show doesn't depend too much on whether these projects ever achieve perfect realization. After all the success or failure of the show is due to the puppets themselves and their ability to arouse and sustain interest by the variety of their invention and the convincing quality of their gestures and movements. Even one good puppet can save a whole show. But a good puppet is good for nothing until you have discovered its capabilities and have them under your control. And when will all these capabilities be discovered? I suspect that even in those performances which have been given successfully many times and seem "set," there are undreamed of possibilities awaiting us when we have the urge to take apart and rebuild again with patient rehearsals under a watchful and objective eye. I doubt if anyone once submitting to the necessity of practice has felt the time wasted or unproductive. It is only the getting started that is hard. It takes but a few moments for the revelations to begin, and one ends with thankfulness that the opportunity was not lost, and with the conviction that certain revolutionary things have been unearthed. Try it and see for yourself!

Puppets in Eastern Europe

Translation by Basil Milovsoroff
ART KINO—No. 9 — September, 1952
Czechoslovak Puppet Films
From a review by K. Isaleff

Puppets occupy a special place in Czechoslovakia. They are a part of everyday life. Every kindergarten, school, social organization has a Puppet Theatre of its own.

During the German Occupation in spite of the severest censorship illegal puppet performances went on dramatizing satirical works of Corel Chapek, and other Czech writers. Joseph Scupa managed to continue his tours, but finally was arrested by the Gestapo in January of 1944, and later miraculously escaped death in a burying prison in Dresden.

The postwar rebirth and astonishingly rapid development of puppetry spilled puppets into the cinema. There exist now three centers of puppet film production. They are located in Prague, Gotwaldovo, and Brno. Each group producing films has its own creative approach and style.

The Prague group is headed by Iirji Trnka. Trnka's schooling in puppets was with Joseph Scupa for whose productions Trnka was the art director for a time. This experience combined with his work as an illustrator of children's books and his production of cartoon films, made him especially fit for producing puppet films.

His first color film with puppets was "The Czech Year," a portrayal of various Czech seasonal customs. Trnka's puppets do not pretend to resemble live actors. They always remain lovely humorous toys, with stylized movements and immobile faces. They do not speak. Words are spoken for them by the author. Music, verse, and song offer further support.

Notwithstanding this the puppets are endowed so well with individual character in appearance and action that they are eminently alive and human. "The Czech Year" is especially touching in its scene of a maimed soldier singing of his first love. This film's lyrical humor and sensitive portrayal of human character made it one of the outstanding successes of the Film Festival in Vienna in 1947.

Other Trnka films are: "The Emperor's Nightingale" (a charming film which had a long run in New York and elsewhere in the U. S.); Chrkhov's story of "The Adventure with a Bass Fiddle;" "Songs of the Prairie," "The Devil's Mill," and the last one is "Buyaya," a free interpretation of a folktale in which a mysterious sad prince destroys frightful dragons and gains the hand of a beautiful princess. "Buyaya's" characteristics are refined artistic style, very painstaking formulation, and daring flight of fantasy. It is accompanied by narrative, music of the composer Vaslav Troian, and beautiful verse of the poet Vetteslav Nezval. It was recognized as the best puppet film at the International Film Festival at Karlovi Vari in 1950.

The Gotwaldovo group was headed at the beginning by two very accomplished artists Hermina Tyrlova and Carel Zeman. In 1942 Tyrova made a film based on the adventures of a popular fairy tale hero "Theodore—the Ant" created by the illustrator Ondrje Secora. Dramatis personae are unpretentious toys which live their toyish lives giving at the same time a comical reflection of human char-

acter and emotions. The Gotwaldovo type of puppet is basically a stylized Czech toy. Tyrlova often blends human actor into the puppet action without however destroying the fairy charm of the film. Thus in "Christmas Dream," which earned honorable mention at the Cannes Festival in 1946, an old abandoned doll came to life in a child's dream to prove to the child that it still had many attractive untouched virtues as a playable doll. Or, "Lullaby" in which a toy entertains a baby left alone.

Other Tyrlova films are "Mutiny of the Toys," "Miniature Adventures," and "The Nine Baby Chickens."

Carel Zeman after working for a while with Tyrlova broke away and started to produce on his own, and immediately gained recognition by his film "Inspiration" in which all puppets and decorations were made of blown colored glass. This film reflected poetically the artistic achievement of the Czech glass industry, revealing much of the creative process of the master glassblower. Looking on the drops of rain flowing down the pane of glass, the master by force of his creative fancy transforms water drops into light, airy little figures which came to life on the screen and in fairy storm fly before the spectator. The following year Zeman produced color puppet film—"King Lavra" based on a southern slav folktale, reworked by Carel Gavlicek-Borovski into a satirical poem.

The latest Zeman feature film is a witty satirical fairytale—"The Treasure of Bird's Island," done in the style of Persian miniatures, with verses written by poet Fr. Grubin and music by Zdenek Lishki. In this tale the inhabitants of the island found a treasure and all stopped working. The consequences that followed made their life unbearable. The story ends with a pirate stealing the treasure and realization by the inhabitants that it was really work that brought the real

happiness.

Along with full montage films Zeman also produced a number of the short, popular propaganda films, the hero of which is Mr. Prokonk, a comical character.

The Brno group founded in 1949 by Vasil Zymund, works for very small children. The group made careful pedagogical study of the reactions of small children, the result of which were filmed with even line of action without special strong comical, or strong dramatic scenes, which seem to destroy the child's ability to concentrate on the story, and thus destroy its educational value.

Puppets created by V. Zymund were executed in the tradition of folk artists and resemble very simple forms of children's toys produced by Czech rural craftsmen.

Example of the Brno group productions is the films "Budulinek and the Fox." It is based on the most popular Czechoslovak children's tale, telling of the adventures of a little boy Budulinek. The film is simple and gay with a moral and is accompanied by light music by the composer, Novak, and verses by the poet F. Galas.

(The interesting things about the Czech puppet films are: The complete absence of naturalism in puppets, and their "speechlessness." The story is carried by verses read by the poet or "narrator," and the music especially composed for it. M.)



The Puppetry Collection of Paul McPharlin

by Adolph S. Cavallo

Junior Curator, Education Department
The Detroit Institute of Arts
Detroit 2, Michigan

Since the initial announcement of the gift of Paul McPharlin's puppetry collection to the Detroit Institute of Arts (P. of A. Journal, May-June, 1952, p. 19), a good deal of the processing of the material has been completed. The books have been shelved and a catalogue is being prepared. The correspondence, clipping, photograph and pamphlet files will be housed in the Institute's Library along with the books. The puppets themselves have been partially catalogued and a report on this work follows.

The collection includes 63 marionettes, including part of the cast of the Chicago Little Theatre production of *A Midsummer Night's Dream* (1924), two marionettes by Tony Sarg, one by the Martin Stevens, a large group by Paul McPharlin, and a group of 19th century American and Mexican marionettes, the latter from the Rosete Aranda Company. Other puppeteers represented by one or more marionettes are Bernard Paul, Lillian Owen Thompson, Mabel Lange Smith, Marjorie Batchelder, Virginia Upson, and Marjorie Phillips.

The hand puppet section totals 48, including 19th century American and English Punch and Judy sets, modern French, American and Japanese puppets, and a magnificent Japanese Bunraku figure.

There are 107 shadow puppets, including American, Japanese, Balinese and German puppets and complete casts from three Chinese shadow plays. The Chinese figures are the

ones which Benjamin March bought for Paul McPharlin in Peking in 1931 (see B. March & P. McPharlin, *Chinese Shadow-Figure Plays and Their Making*, Detroit Puppetry Imprints, 1938), and which were lost until recently.

Rod puppets total 21, including the complete casts from Paul McPharlin's production of *Noel* (1929) and Marjorie Batchelder McPharlin's production of *The Death of Tintagiles* (1937).

There are 42 toy puppets, mostly marionettes, including modern American, European and Mexican figures. In this group also are the models for toy marionettes designed by Paul McPharlin.

The collection is completed by a group of 14 puppet parts, incomplete puppets and properties. The many paper toy theatres in the collection will come under the care of the Library and do not appear in this report.

The Detroit Puppeteers Guild has expressed keen interest in the Collection, and with their cooperation the Institute has initiated a program of repair and restoration. Most of the puppets had been packed in boxes and require cleaning, mending, freshening of the costumes and other kinds of attention. A volunteer group from the Guild has already restored the Chicago Little Theatre marionettes and the results are most encouraging. The restorers make every attempt to retain the original aspect of the puppet and avoid repainting except in

(continued on page 20)



PUPPET PARADE

(see photo section)

HERB SCHEFFEL AND FINGER MAGIC

Herb Scheffel is presented here amid his delightful "fingerines" from a party act entitled, "Finger Magic."

Balancing jauntily on top of his head is Wallace Scraps, the eccentric scarecrow, and on his shoulder is Miss Lotta Veneer, his amazing Charleston dancer.

Miss Bubbles Divine II, sophisticated ballerina, who also doubles on high wire, is no newcomer to the P of A. Her predecessor, Miss Bubbles Divine I, appeared on the Parade some time ago, after she had accompanied Herb on his tour abroad, where she was acclaimed as an outstanding artist in her field.

An article by Herb on Fingerines appeared recently in *PLAYER'S MAGAZINE*. Anyone interested in this field which Herb at present seems to have a monopoly on, should check on this article.

RIP VAN WINKLE

Perhaps no play has been played more often in America than *Rip Van Winkle*. This may be due to the fact that it was one of the early plays of Tony Sarg's and one of the few plays available in a puppet version. Whatever the reason, no play has been more loved by American audiences. One of the reasons why it has so endeared itself to thousands is the fact that it has been so ably presented by those two artists, Tony Sarg and Rufus Rose. Both have had an exten-

sive repertoire of plays, but neither have surpassed their productions of *Rip Van Winkle*. The photos shown here are from an early production of the *Roses*, but they are still photos of a masterpiece that will never grow old.

SHADOWS by PAULINE BENTON

When Pauline Benton first saw shadow plays in China, she became so intrigued by the art that she returned to Peiping to study with some of the old Shadow Masters and collected a large cast of shadow figure characters. Back in this country, she organized her troupe, the Red Gate Players, which for a number of years has presented Chinese shadow plays (in English) from coast to coast.

Recently, she and her associate, Arvo Wirta, have deviated from the Chinese tradition by experimenting with the creation of shadow figures in parchment and plastic for occidental subjects.

Some of the recent creations are pictured here:

Upper left: from La Cucaracha's "Serenade."

Lower left: from 'Elephant Gay.'

Upper right: Gossip.

Lower right: from 'Elephant Gay.'

MOZART AT THE SPINET

The Salzburg Marionettes, by the time this reaches you, will be winding up their second American tour. It is unfortunate that it was not possible to secure their bookings in advance.

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Herb Scheffel

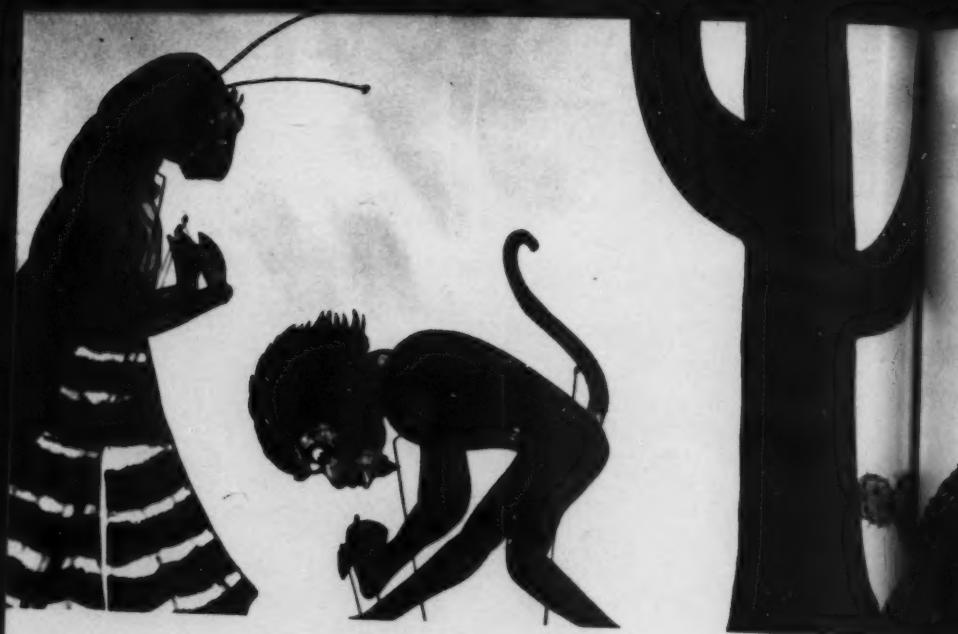


Rip Van Winkle



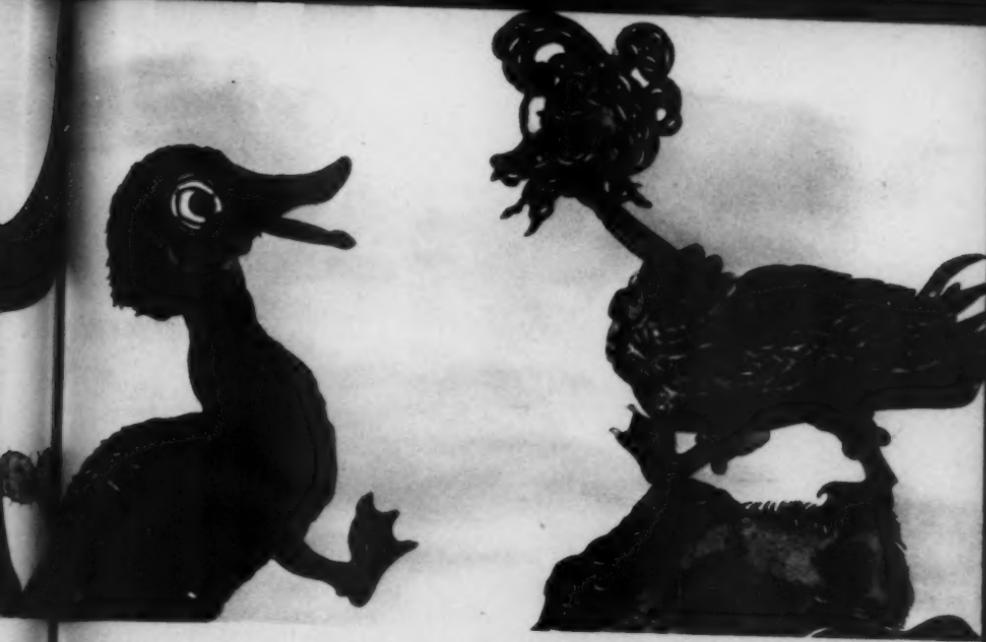
by

Rufus Rose



Shadows by





Yuline Benton

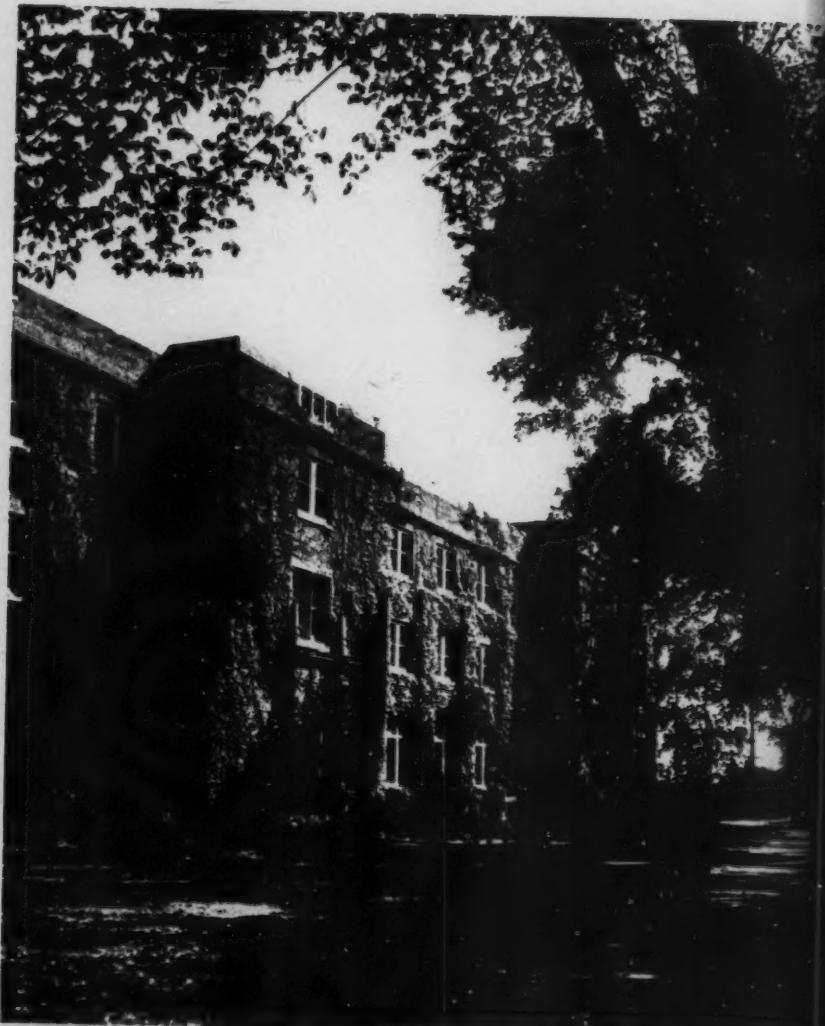


Mozart *at the Spinet*





Colta and Colta



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for publication, but our requests went unheeded.

Mozart, the Boy, according to many who have seen their productions is their finest and most lovable character.

COLTA AND COLTA

The multiple control shown here is one reason for the skillful manipulation of Charles Colta's dancing girls which have been one of the very successful features of his night club acts, in and around the vicinity of Harrisburg. This permits him to work, where needed in view of his audience and still present a smooth, fast working performance, where the ease of manipulation presents a strong contrast to the intricate dance movement of the marionettes. It is well to re-

member that the control should always be so well balanced that it automatically takes care of the greater part of the movements. Most beginners fail to remember his fact.

UNIVERSITY OF MINNESOTA

The Continuation Center will be the headquarters for the Festival of 1953. This is an ideal spot as it has all the facilities necessary to make the festival-comers comfortable and at home. There are special suites, a large comfortable parlor, meeting rooms and dining room, also a garage in the basement. All these facilities are available at nominal cost. Complete details, including cost of registration, rooms, etc. will be mailed directly to members, as soon as all arrangements have been completed.

Pinocchio

(Courtesy of the New York Times)

ROME, Aug. 31—Pinocchio the puppet has just helped defeat the Communist party.

The little fib-telling wooden boy did it in Pescia, his home town. That was where a penniless newspaper man seventy years ago wrote the story of the puppet.

A Christian Democrat, Rolando Anzillotti, a college professor with a liking for children, ran for Mayor there against strong Communist opposition. His big campaign promise was: Elect me and I will see that Pescia gets a big monument to Pinocchio.

Before the Communist opposition was able to find out the official party line on puppets, the campaign was over and Signor Anzillotti was elected overwhelmingly.

The story of the puppet was written here by Carlo Lorenzini, under the name of "Collodi."

Mayor Anzillotti estimated a good Pinocchio monument would cost at least 25,000,000 lire (\$40,000). Signor Anzillotti appealed for contributions from the Italian Government and Mayors of other towns.

He got 30,000 lire—about \$50.

Then he turned to the children. He asked every schoolchild in Italy to send in 5 lire—less than one cent. The responses began pouring in—not only from Italy but from schoolchildren even in the United States. Signor Anzillotti says he is confident he will have enough to start construction by spring.

So now he has asked children to send in sketched suggestions for a monument.

Winners will get a Pinocchio certificate, signed by the Mayor and entitling them to tell one fib a week without having their noses grow.

small areas which are badly chipped.

The McPharlin Collection is regarded as the nucleus of a projected collection of theatre arts and puppetry to be developed at the Detroit Institute of Arts. The McPharlin gift has already attracted others. Miss Helen Reisdorf presented the six 18th century Italian hand puppets, which she had purchased from the Yale Puppeteers (*Puppetry Yearbook* 1945, p. 56) and which had been on loan at the Institute for several years. Mr. Paul Grigaut presented an early 18th century French half-figure of a man, probably from a rod and string puppet. Two members of the Salzburg Marionette Theater Company visited the Collection during their Detroit engagement early in November and were delighted with it, particularly with the Tony Sarg marionettes since they had never seen a Sarg puppet

before. They promised to send two of their own marionettes to the Collection.

One of the major tasks involved in developing the collection is that of keeping posted on the doings of puppeteers. P. of A. members are requested to send announcements, posters, photographs, sketches, and, if possible, puppets to the Puppetry Collection, The Detroit Institute of Arts, 5200 Woodward, Detroit 2, Michigan. The Institute is anxious to build the contemporary section to the point where every American puppeteer is represented by at least one puppet.

There is every reason to believe that the Puppetry Collection, with the McPharlin Collection as a nucleus, will become the center for research and study in the field. With the continued interest and cooperation of the P. of A. we can attain this goal.

Our Neighbors Abroad

by Spence Gilmore

We met so many wonderful people on our trip abroad, that we can't resist introducing you to a few of them who made our trip to Europe such a joy. We will start in Holland.

Here we met Bert Brugman at his attractive thatched roof studio near Amsterdam. He has excellent hand-and-rod puppets which he manipulates with great skill. We missed seeing a performance but did see his puppets on TV.

In Paris we found Guignol in action. We found him playing to the most enthusiastic young audiences imaginable . . . on the Champs Elysee, in the Luxemburg and in the Tuilleries Gardens. We were privileged to visit backstage and watch one of the performances of Francis Raphard's Theatre Guignol. It was a

wonderful experience.

Next we crossed to England, this time picking up our own puppets and "fit up" (as the English call a portable stage). These we had left in bond. Our first introduction to British Puppetry was at the monthly meeting of the British Puppet and Model Theatre Guild. From that day until we sailed, our days were full and exciting ones.

One Sunday of their puppet get-together was set aside as Member's Day, at which time puppeteers from the provinces came to London for a large reunion. It was on this occasion that we met Waldo and Muriel Lanchester. They travel with a marionette production as well as running the "Puppet Center," a shop, at Stratford-on-Avon. We met Frank Worth, one

of England's best hand puppeteers. He brought some of his fine puppets with him and it made us long to see one of his shows.

Eric Bramall of Cheshire was in London for all of the Exhibition and demonstrated several of his very appealing marionettes. His manipulation is expert and well worth seeing.

Other "country members" who participated in the Exhibition were the Laureys. They (mother and daughter, with the assistance of Anne Davis) are real show people and as such, produce excellent puppet shows. We had the pleasure of visiting them at their studio in Tiptree . . . a delightful place, and here we were personally introduced to Mr. Turnip, a TV star and a most engaging marionette.

I guess all puppeteers have heard of Muffin the Mule. He is the well known TV puppet belonging to those talented people, Ann Hogarth, who operates him, and Jan Bussel who writes such interesting puppet books. Muffin is just one of their many projects as they travel with a large cast of puppets. They recently returned from a tour of Australia.

Among the London members we were fortunate enough to meet, were two of the founders of the British Puppet and Model Theatre Guild . . . Mr. Seymore Marks and Mr. H. W. Whanslaw. The latter has a clever Marionette called Soko, whose pantomime everyone loves to watch and I doubt if there is a bookshop in London that does not boast some of Mr. Whanslaw's fine books on puppetry.

All the performances at the Exhibition went like clockwork. Joe Barnes gave a splendid introduction to each and every show. When we performed, we remember Joe telling the audience about our quaint American accent and then seeing to it that we had a "warm British welcome."

There were so many fine performances that it is difficult to tell you

about them all, however, we particularly remember one demonstration that showed skillful use of the tape recorder, by Cecil and Madge Stavordale, which was a joy to watch; also a traditional and very funny "St. George and the Dragon" by Mr. John Carr and Mr. A. H. Sheldrake; then a delightful hand puppet show by Doris and Harold Aidalberry . . . especially for children. Harold is the Guild's secretary. We will never forget the clever "good old Charlie" number and a nimble cat playing the xylophone, by Owen and Vera Pavey, nor the shadow routine with marionettes by the Ponsfords. The "boxing marionettes" of the Dickson's was one of the liveliest numbers we've ever seen. We remember a colorful night-club act of Christine Fletcher's, who recently returned from a series of successful engagements in India.

Mr. Punch completely stole our hearts. It was a treat to see him in his own setting. What a wonderful and agile fellow he can be! This type of performance demands great skill on the part of the Punch man, and rare timing of the split-second variety. Percy Press' Punch even tosses his victim up in the air, where it does a double flip before disappearing below.

The English puppeteers are wonderful people, both as a group and as individuals. They never could do enough for us. Mr. Martin Griffith helped us find a transmitter so that our American electrical equipment would work on English voltage. Mr. Bruce Macioud gave us tips on our own show. Grace and Lionel Cook-Hall showed us all the beauties of that wonderful old city of Cambridge.

Again, we'd like to remind you that British puppeteers are extremely interested in American puppeteers and are eager to know more about the P of A and its activities. They are really wonderful neighbors.

Festival and Hiawatha Land

Still thrilled with memories of the "Evangeline" country and the 1952 Festival, puppeteers are now looking toward the land that inspired Longfellow to write "Hiawatha" . . . that land with its "palisades of pine trees" and "lakes painted like the sky of the morning," to discover for themselves the great beauty which Longfellow describes.

As the explorers of old moved up the mighty Mississippi from the Magnolia Lands to the source of this mighty river which begins in the Land of Sky Blue Waters, so will the Puppeteers of America follow this ancient trail to discover the mysteries of the deep forests and enchanted lakes which await their arrival June 22, 1953.

The University of Minnesota which offers its facilities for the Festival promises to be an ideal location for the Festival. The surrounding country offers ideal vacation spots for those who plan to come early and

stay longer.

The dates are, June 23 through 26 for the Festival and June 27 through July 3 for the Institute, however, there will be a very special performance on the night of June 22 for those who arrive the day before. A sightseeing tour of the Twin Cities has also been arranged for the afternoon. The Twin City Puppeteers promise a wonderful Festival and will do everything in their power to make your stay one that will be long remembered.

Lem Williams writes,—“Remember, the Festival is for you! It is your Festival so will you please let me know, AT ONCE, what you would like to see, and what you would like to have done for this Festival. What can you do to help make this Festival the biggest and best ever? Write at once to:

Lem Williams, Festival Chairman
2077 Lincoln Ave., St. Paul 5,
Minnesota.



295 East Buchtel Avenue - Akron 4, Ohio

There is plenty of holiday atmosphere around this time—not so much hearts and flowers as jingle bells and mistletoe—so first we'll catch up on the Christmas news, and then go forward.

Those Globe-trotting Gilmores turned up in Connecticut for Christmas

with the Rufus Roses. Ronny G. landed a position with a N. Y. ad agency shortly after landing back in this country; and we had a wonderful lunch with Spence and Alan, hearing first-hand of their summer's trip. They're sharing it with you elsewhere in this issue. Dick Myers

sprang back into action with a series of shows at Cincinnati Children's Hospitals, before his holiday in Indiana. Martin and Olga Stevens played "The Nativity" in the East, then spent Christmas and New Year's with Alfred Wallace. A prize for the imaginative Christmas cards designed and sent by Herb Scheffel, NYC, and John Conway of Toronto. So much talent and sparkle in both of them.

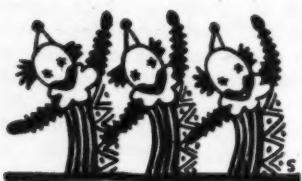
Sid Kroft continued to glide through the ice show in the Terrace Room at the Hotel New Yorker—with puppets, of course, and the Peggy Bridge Marionettes turned up in "The Wishing Well," along with dancers and a program of music at the Jan Hus House, NY. Le Ruban Bleu, une boite-de-nuit, featured Marshall Izen, a brisk vent and puppet man, whose specialty is taking the tinsel off the French, German, and Italian schools of opera. Over in Jersey, Otto Kunze presented the Grimm fairy tale "The Valiant Little Tailor" at the Montclair Art Museum in a gay performance for children only.

The recorded Yuletide Greeting sent out by Burr Tillstrom, Jack Fasanato and the Kuklapolitan Carolers was a merry masterpiece. Tender and boisterous, by turns, the biggest surprise was the six or eight part harmony by the "group" . . . and a more spirited group of voices blending, you never heard. We had lunch with Burr when he was in Cleveland for the Page One Ball, sponsored by the Newspaper Guild, and heard of plans to take "Kukla, Fran and Ollie" to the Coast in February, to air it from there for a month. Fran has been out frequently for her Breakfast Club stint as Aunt Fanny, but this would be the Kuklapolitans first trip West. And KFO won the LOOK magazine award for the best children's program of the year.

Fern Zwickey's Art Education group at Wayne University in Detroit pre-

sented 20 shows at their Christmas Fanta-Sea. Underwater decor on both floors of the building and shows titled "Gentle Princess," "Double Trouble," "The Magic Wand," and "Mystic Light." Mrs. Zwickey said the original plays were fantastic—"with black light and all sorts of mechanical things popping around and off. (A large number of males in the class, and they are so inventive.)" Wish we could have seen. The Proctors were back at the same St. Louis store, where they have played holiday shows annually since 1940—a regular tradition. They opened the day after Thanksgiving and ran through Dec. 24, and found time to do party shows evenings and Sundays, as well as appearances at hospitals, orphanages, old-folks homes, etc. Their family is all over. Jack in New York to crash the big time writing game; Perry (Corky) in New Jersey attending an eight months school in the Signal Corps; and Mimi who became Mrs. Jules Zanger on October 1st, happily settled in St. Louis, where her husband is working on his doctorate at Washington U. Prox began their Southern tour January 11.

The Salzburg Marionettes were back in this country for their second tour. The Detroit Puppeteers Guild gave them a reception after four performances there to heavy houses; previous to Christmas they played in the New York area at the Zeigfeld Theatre, the Brooklyn Academy of Music, and the Kaufman Auditorium of the Y. M. H. A. We don't suppose any of you missed their cover on LIFE magazine for December 29, with details, in color, on the inside. Now, we would not be one to sour a grape, but we wish editors were equally alert to the newsworthiness of American companies, who make up for what they lack in tradition with a freshness of imagination and exuberance of style that is worthy of note.



The Jupiter Marionettes (Frances Ward and Gladys Shockey of Wichita, Kansas) were booked up solid with company and club dates for Christmas, as well as out-of-town dates for their "Little Black Sheep." The Jupiters added a special "Voting" sketch as a tag to their shows before the recent election. Another partnership that is going great guns in Wichita is the Rootantoot Puppets, consisting of Terry Root, 15, and David Root, 12. Their Holiday shows for Innes Department Store were so popular (SRO) they were held over, and the Roctantoots have been asked for a more extensive showing in '53. Their parents, Elizabeth and Sandy Root, (Bettisandi Players) present a rip-snorting melodrama 'Love Rides the River—or—Will the Showboat Sail Tonight?' for the Steffen's Dairy. We were intrigued with the characters—Captain Steffans . . . with a heart of gold and teeth to match, Simon Dark-street (hissss!), and Bill Broadshoulders (Hurray!) (Terry plays both the villain and the hero), and Carlotta Coldslaw . . . she would stoop to anything! Alfred Wallace had lunch with the Jupiters and the Roots on his Jr. League Tour, a news photographer snapped their picture, and that's how P of A publicity is born!

Little Mr. Clown carried Helen Joseph's greetings for the season. Wonder how many of you have been beguiled by her children's book of Little Mr. Clown, or her very readable history "A Book of Marionettes." The latter made me realize how naive we are about our present-day gim-

micks, such as animated faces—the Japanese have been doing it for centuries! The Lanchester Marionettes of Stratford-Upon-Avon, England presented a special two week Christmas season at the Shakespeare Memorial Theatre. Programmes included "The Magic Box," "Peter and the Wolf," The Lanchester Grand Circus, and an Underwater Ballet. Waldo Lanchester's sister, Elsa, appears in the review end of the Yale Puppeteer's Turnabout Theatre in Hollywood. Beverly Flanders (of Atlanta and the '52 Fest turned up in Tripoli, Libya, Africa as a draftsman for a construction company. She sent back for her puppets so she could perform at a charity Christmas party for the Arab Orphans, and we sincerely hope they arrived in time. "Bob's marionettes" (Robert and Donald Petza and Albina Kasda) presented their third annual Christmas program for the Bureau of Recreation in Baltimore. Now they are planning ahead for Easter and a summer tour.

Dave Orcutt, Yellow Springs, Ohio sold out Shadowcraft and moved to a small and beautiful settlement in the interior of British Columbia awhile back. This summer he did 15 shows a day for ten days straight at the Pacific National Exhibition in Vancouver - a shadow-puppet show on a 12' x 22' stage using a multi-cell set-up. How about an article by an expert for the P J, Mr. Orcutt?

Every time we see a picture spread on Michael Myerburg, we are reminded of that old George Arliss film "The Man Who Played God." Myerburg, who produced the Pulitzer Prize winner "The Skin of Our Teeth," has spent 12 years, 36 patents and \$500,000 perfecting an electronic gadget to animate the face of one of the characters in the otherwise stop-action film "Aladdin." The publicity claims a gamut of 800,000 expressions for the character, which considerably out-mugs a human actor. We'd like to

see the look on its face when the switchboard blows a fuse. Surprised? I'll bet!

We ordered the Gauchat portfolio from Mr. Maxwell, the puppet book dealer, and a handsome item it is too. Striking photographs and brilliant lithographs of the Swiss puppeteers work. Rod Young, also a happy owner, had the lithographs framed for his apartment decor. Bil and Cora Baird are readying "Carmen." Louella Parsons reports that "Time For Beanie," the popular tv show from the Coast, will be made into a movie. Bob Clampett, creator of the series and producer on tv, decided on the move after Beanie and his pal, Cecil the Sea-Sick Sea Serpent, appeared in Arch Obeler's three-dimensional film, "Bwana Devil." The movie version will be called "Beanie and Cecil."



FORWARD

Wayne Reed is lending his considerable talents to the display department of the Polsky Co. in Akron these days. Yvonne Somers jots about matinees of "Beauty and the Beast" at the Puppet Playhouse in Augusta. We've gotten such a deaf ear to pleas for publicity about the place, we'll nominate it as the most UN-heard of group in the country. Joop Geesink's stop-action puppet commercials are on tv. Jero Magon turned in a thoughtful article on "Dynamic Lighting" in a recent PLAYERS magazine. We hear Mae West is figuring on using a figure of herself for a new tv show—must be one of those big hour-glass reviews. The Marionette Circus

of the Department of Parks (NYC) has scheduled 147 shows at 85 locations this season. Performers include a two-headed clown, a rhino with aluminum armor and lambs in the same cage with a lion and a wolf. Edward N. Nelson has been staying with his daughter, Lorraine, in Chicago this winter. Walton & O'Rourke opened January 8 in New Orleans. That was Dottie Gleason's photo of Syd Browne in the December AMERICAN ARTIST magazine. She has been teaching a puppetry course to the Cincinnati Jr. League (the resulting show to troupe in January), as well as preparing a new show for her Puppetown Players. Mr. Arthur E. Peterson, former editor of the British "Puppetmaster," has been making a fine recovery. He reported that 10,000 persons visited the BPMTG exposition in London, which runs considerably longer than our Festival, but is a fine record nonetheless. Kent More and Louise appeared in an interview on Vera Ward's TV show in Chicago. (Don and Vera, they report, have given up puppets now, except as a hobby). The Mores have been attending night classes, Kent—welding, Louise—millinery; skills that will work their way into their puppet show.

The Puppetry section of the AETA Convention at Cincinnati's Netherland Plaza, Dec. 29, was under the chairmanship of Bill Duncan, our Executive Secretary. Vivian Michael did a lecture-demonstration on Puppetry in High School. Shirley O'Donnell ditto-ed for Colleges. Richard Myers, presented his hand-puppets in "The Magic Potion" and the Stevens-Rose puppet film "The Toymaker" was shown. Ruth Duncan, substituting for Dottie Gleason was secretary of the meeting.

THE WIND-UP

The December issue of Colorado's Garden Magazine carried an article and illustrations by Mary Pauline Steele entitled "Fun with Gourds."

Mrs. Steele really makes her hand puppet heads out of gourds, at which she seems to be an expert in growing and curing. There was a nice write-up and picture in the Denver paper about Mario and Albert Zarlenko (teen-age cousins) who presented an original hand puppet show "Pinocchio's Thanksgiving Dinner" for the gala opening of the new Denver Children's Museum. Robert and Edith Williams (The Williams Marionettes of Puyallup, Wash.) were sorry to miss the Fest last summer, but spent it on Puget Sound swimming, sailing and fishing. Last fall they toured down the Oregon coast with their production of "Alice in Wonderland." "Happy Joe's Puppets" gave a big performance at Kann's Dept. Store Safety Carnival (Arlington, Va.) doing musical numbers and a play. The troupe consists of Mrs. Jervis and her two children, Nelson and Alice. For Hal-lowee'en, they did a special show at Nelson's school . . . written about his teacher and classmates. Mrs. Jervis has been teaching a children's puppetry class at the "Cornelia Yuditsky School of Creative Arts" in Washington, D. C., but her special thrill is their new, modern studio home, which means more storage and work space for "Happy Joe's Puppets." Art Cullison, Beacon-Journal Radio-TV editor, wrote: "Fred Waring had an excellent holiday program last Sunday night as he presented the Bil and Cora Baird marionette version of "Twas the Night Before Christmas." Every time I see an offering of the Bairds I wonder that they are unable to get a regular TV program but shows like "Howdy Doody" can continue. It's too bad that this program couldn't have been kinescoped for an hour when small children might be watching."

The Entrikins have been busy as bees. Their new production, "Kay and the Wee Leprechaun" plays to 26 elementary schools in Baton Rouge,

under the sponsorship of the Children's Theatre. Audiences of 1st and 2nd graders are limited to 200, and a handsome School Correlation booklet goes out to their teachers to use before the show. Mrs. Robert Singer and Mrs. John Ferguson alternate in the roles of Bernie, Kay's dog and the Wee Leprechaun (and so does Paul for non-school shows) to Helen's Kay and Mither. The children like "down below" where Kay has to pick food off the floor, and pluck thorns from her word-garden. Basil Milovsorff's new production is his first experiment in a complete inanimate ballet, the story being simply narrated by Sinbad himself. He reports it is a hit with teens and adults, and we hope to see it when he plays at the Cleveland Museum in April. We were sorry to learn of Lem Williams illness. Lem is out of the hospital again, and we hope for good this time. Elizabeth Kennard, Chairman of the N. O. puppet group, spent 3 months in Europe last summer and visited puppeteers and puppet shows here and there. Jean Starr Wiksell directed "Hansel and Gretel" for the Children's Theatre of Baton Rouge last fall—an original version with an enchanted cat, sympathetic Mother and Father, and a humorous witch.

HOME RUN

For her research paper for a graduate course in Life and Literature of the Southwest, Mrs. Alan Strout did a hand puppet show. The script, which she wrote, included typical frontier characters, American ballads, typical diction of the times, and two incidents from the life of Billy the Kid. "West of the Pecos" was action-packed, complete with thunder and lightning for Billy's jail-break, in which he took the door with him! Rena Prim, of Houston, has teamed with Mrs. Alice Woodruff, under the name Ren Alice Marionettes, and in addition to their regular shows have scheduled lecture-demonstrations for

College Womens Club and A. A. U. W., as well as for the drama workshop at the Univ. of Houston.

Gayle and Doug Anderson enjoyed their annual "magic-puppet" cruise to Bermuda during January.

Elizabeth Beyme, our Swiss member, plans to be in this country this summer. Last year, she was at . . . "the north coast of France, where I was in daily contact with a Holiday-Camp of Children of Paris. At the end of my stay, two young "Monitrices" gave a representation of one of my puppet shows, which came off nicely and was much applauded by the children." Mrs. Beyme is amazed by the size of American audiences (she plays to 100), and our gadgets. Bill Cleveland (George School, Pa.) is an exchange teacher at the Jacobi Gymnasium in Germany this year, and reports a meeting with Henry and Connie Bockwoldt.

THIS WEEK magazine, a Sunday supplement, carried a big article on practically everybody's puppets Dec. 28. Entitled "Dummies of the Year," the most staggering facts were the salaries of the well-knowns. Cedric Head (who claims to have the only "drive-in puppet theatre with boats" at Boonton, N. J.) exhibited his collection at the Ringling Museum in Fla. Jan. 19 through the first week in Feb., and did shows there Jan. 24 and 25. Rufus Rose started his assign-

ment as "Puppet Director" of the HOWDY DOODY show Dec. 29. Sylvia Meredith has been doing movie and TV work in Hollywood. Alfred Wallace and Martin Stevens are now officially partnered on an enterprise called "Puppet Films" for doing just that.

Hans F. Waecker, 232 High St., Portland, Maine sent greetings, and wonders if he might bum a ride, sharing gas expenses, from Chicago to the 1953 Puppetry Festival at the University of Minnesota. Such an early bird, deserves a lift. If you have room, write to him, and if you have news . . .

Those who jot it to Punch Lines
Will surely be our Valentines
George Latshaw
295 East Buchtel Ave.
Akron 4, Ohio



Membership Dues Increased

As of January 1, 1953, P of A dues
were increased as follows:

Class A — \$4.50
Class J — \$3.00
Class G remains at \$7.50

New Publications Available from the Executive Office

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A list of over 250 plays and their sources. pp. 6 - 8½ x 11.

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An excellent selection of recordings with suggestions for the most effective use of each. 3 pp. 8½ x 11.

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petry. Current books, whether pub-
lish here or abroad, supplied from
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